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John Bates & Eugene was the son of James and Bessie
and brother of
Eugene Bates & Eugene is the first of March.

'Camela' van 64 nights.

SONGS

In the New

OPERA

OF

CAMILLA

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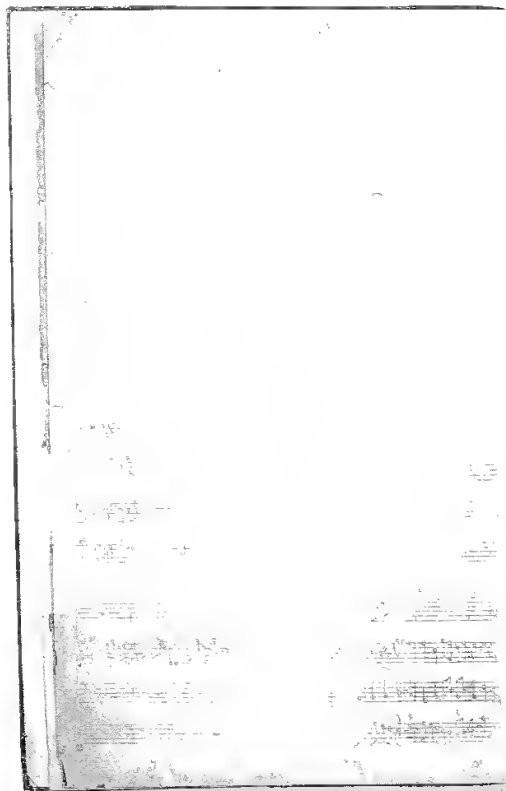
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Largo

Stocato

Presto



The right page of the manuscript contains multiple staves of handwritten musical notation. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The page is framed by a dark border, and there are some small, dark spots and smudges scattered across the surface.

piano *forte*

Adagio



Allegro



Camilla. Sung by Mrs Toft in the Opera of Camilla.

I was born of Royal race, yet must
wander, yet must wander, wonder in disgrace, yet must wander, yet must
wander in disgrace. I was born of Royal race, yet must wander, yet must
wander, wonder in disgrace. All the Pomp that Fortune
yields, humble Valleys, Rocks & Fields; humble Valleys, Rocks & Fields, D.C.

For Flute.

Preleto Sing by M. Dlapine in $\frac{5}{4}$ Opera of Camilla.

Nymph of race di-
vine that does all Nymphs out shine that does all Nymphs out shine, Nymph of race di-
ne that does all Nymphs out shine, Nymph of race divine that does that
does all Nymphs out shine Such glory fill thy Eyes, my
Wishd Son, give me that Phoebe's rays, the charming paints the
Shies that Phoebe at his rays, less charming paints the Shies, that
Phoebe at his rays, less charming paints the Shies. D C.

For
Flute

Prenetto. *Sung by M Dlapine in the Opera of Camilla.* ³

Since from Death thus save me, I'll live for you a-
lone. I'll live for you alone. I'll live for you alone, since you from Death thus
save me, I'll live for you alone. the life I freely gave me, I'll live for you a-
lone. no no that life's not my own, no no, no, no, I'll live for you a-
lone. since from Death thus save me, I'll live for you alone. I'll live for you a-
lone. I'll live for you alone, since from Death thus save me, I'll live for you a-
lone. since you from Death thus save me, I'll live for you alone.

For
Flute

Flute part musical notation.

Two Violins and Cello and Bass

Violin Solo Part

Love darts are in your Eyes. there dwells the Smiling.

Smiling ruin, your Brown hair

Bow supplies to shoot us while we are viewing, your Brown hair

Supplies to shoot us while we're viewing, who can if sight refrain, who

beats a Joy so thrilling, so rapturous sweetly pa-

in the pleasure is so killing, so rapturous sweetly pa-

in the pleasure is so killing

Da Capo.

For the Flute.



more than a man
 Fortuna E... ver known to vary, Fortune E... ver known to vary, vary green,
 weary Changes to a smile her from, from F... ver known to vary
 fortune h... ver known to vary, vary green weary Changes to a smile her
 from, vary green weary Changes to a smile her from, from
 most attractive ne'er ending hap-py hours more gayly on, happy
 hours more gayly on, never En-
 ding hap-py hours more gayly on, happy hours more gayly on, Da Capo
 For the Fiddle

Song by the Barronets in the OPERA call'd Camilla at the Theatre.
Levinia Sings

Tender, tender maids your
 pity show
 the emerald dart I feel, the emerald
 tender maids your pity show tender maids your pity
 show the emerald, the emerald dart I feel, the emerald the emerald dart I
 feel the hands that gave the bloom, the hands that poured the
 no virgin maid reveal the hands that poured the
 no virgin maid reveal, tender D C
 For the
 FLUTE
 D C

Lavinia. Sung by y^e Barronefs in y^e Opera of Camilla.

Wellcome Sorrows Death attending, wellcome
 Death my Sorrows along wellcome Death, wellcome Death my
 Sorrows along wellcome Death my Sorrows
 are hopes departing, joys departing, life becomes silent, death becomes
 silent, death my Sorrows ending, wellcome Death my Sorrows along
 wellcome Death, wellcome Death my Sorrows along

For y^e Flute.

For y^e Flute.

Metius. Sung by M^r Ramondon in y^e Opera of Canilla^a

All y^e - anque to restore ye injur'd, Princeſſe to y^e right re-verse. - re-verse ye

Princeſſe to y^e right All y^e anque to restore ye injur'd, Princeſſe to y^e right, to re-verse

re-verse injur'd Princeſſe to y^e right

my sword too weak should prove, I'll fight by the

by the: ere ye that new smile ere ye with your pain'd Eyes I'll fight by the

ere ye that new smile ere ye with your pain'd Eyes I'll fight with your

pain'd Eyes I'll fight

D.C.

For
Flute

Flute

Camilla. Sung by Mrs Toft in y^e Opera of Camilla¹⁰

See, see see, see of just Gods of innocence

the just Gods of innocence regard th' tender Eyes, regard th' tender Eyes & sorrow's Tender

see if just Gods of innocence, regard th tender Eyes, tender

Eyes, tender Eyes, *G* sorrows *l*endure, *G* so- - - - - crows *G* endure

Points unseen ar-Arm'd to rise united all in my defence, they

drive despair far off from hence & work my sorrows cure

they drive despair far off bring peace & work my sorrows cure

Je voudrais un bon remède

For \bar{y} Flute.

Lavinia, Chorus for the Part in *OPERA* of Camilla. 11

For Davida happy happy, happy maye she... in ever be.

For Davida happy, happy, For Davida happy, happy.

happy maye she... in ever be, For Davida happy, happy.

For Davida happy, happy, happy maye she... in ever be.

Still that smile on happy Days,

may she be... in that more than all the

Smile on the Fair De Capo

For the Flute

D.C.

Prenesto. Song by M. D'Alpine in *g* Opera of Camilla ¹²



Camilla Sung by Mrs. Toft in the Opera of Camilla.

Wretched am I, that I give him, & I
gladly wou'd disdain him, whom my Eyes have made my Slave, & I gladly wou'd
return my Eyes have made my Slave, and I gladly wou'd disdain him, and I gladly wou'd dis-
dain him whom my Eyes, whom my Eyes have made my Slave
Que, n vain de s'en douter, voir s'ot persister, vainqueur
over me an equal Vassal have, persister, love persister, vainqueur, I over
me an equal Vassal have, vainqueur, I over me an equal Vassal have, D.C.
For Flute

The musical score is written on ten staves. The first staff is for the vocal part, with lyrics in French and English. The subsequent staves are for the flute, with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Tullia Sung by Mrs Lindsey in the Opera of Camilla.¹⁴

Among Women they for certain know of most of least discover to of Husband or the
 Discover to the Husband or the Lover whom they secretly to betray
 Among Women they for certain know of most of least discover to of Husband or the
 Discover whom they secretly to betray whom they secretly to betray
 See her at the appointment having, her steps precise her looks upcasting,
 but could you the fair behold behind the Curtain, you'd quick hear her burst out
 into ah ah, ah ah, ah, you'd quick hear her burst out into an ah D C

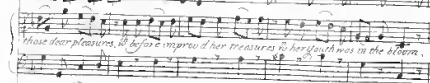
For the Flute

3
8

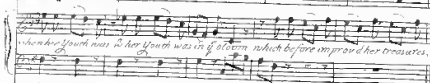
Lanco Sung by M^r Leveridge in y Opera of Camilla¹⁵



And Phillis, who from soul is pining now for



These dear pleasures, all before improv'd her treasures in her youth was in the bloom.



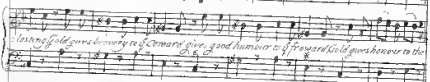
When her youth was in her youth was in y bloom, which before improv'd her treasures.



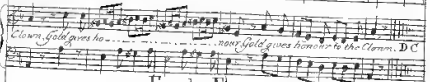
When her youth was in y bloom, in her youth was, in her youth was in y bloom.



Gold supplies in Age a missing gold has brought over.

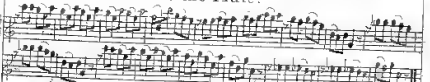


When gold gives discovery to y forward given, good humor is y forward gold gives however to the



When gold gives ho... now gold gives honor to the Crown. D C

For the Flute.



16

Tulisa Limoo Tul Lim Tul Lim Tul

I anguish For whom I sorrow My Dear My Treasure I'm here I speak not I

Lim. Tul.

speak not to Thee My Treasure I'm here I speak not I speak not to Thee I speak not to Thee

Lim Tul Lim Tul

in sudden throes Thee Thee Oh relieve me Here, here, Thus pen me I give and utter my woe to

Lim. Tul Lim Tul Lia Tul

utter my woe I anguish For whom I sorrow My Dear My Treasure I'm here I sorrow

I goe to utter my woe I speak not to Thee thus pen me I give and utter my woe I speak not to Thee I speak not to Thee

for whom my Dear I'm here my Dear my Dear for whom my Dear I'm here my Dear I'm here

A Duett

Corvus Red despairs no more, Love has Smild & I'm rewarded:

Give my Heart thy sorrows o'er Love has Smild & I'm rewarded:

Corvus Red despairs no more Love has Smild & I'm rewarded.

Give my Heart thy sorrows o'er Love has all my Doves rewarded.

Turnus sung by Mr Hughes in Opera of Camilla

It never yet was known, a nymph so kind &
true as never yet was known, a nymph so kind & true, so fair & faithful too a nymph so true,
true so fair & faithful too, no, no, no, no, a nymph so kind & true as never yet was
known a nymph so kind & true so fair
so fair & faithful too, no, no, no, no, so fair & faithful too, no, no, no, no.
so fair & faithful too, Despair, no more pain:
I see me my fancy's fears are flown, my thoughts no longer refuse me, my torment is dead
my thoughts no longer refuse me, my torment is dead, I see me my fancy's fears are flown, my thoughts no longer refuse me, my torment is dead
fancy's fears are flown, my thoughts no longer refuse me, my torment is dead D.C.

Camilla. Sung by Mrs Toft in *Opera of Camilla* 12

Revenge, revenge, I am now revenge is all my care, revenge is all my care is all my
care
revenge, revenge, I am now revenge is all my care, revenge is all my care is all my
care
revenge, revenge, I am now revenge is all my care, revenge is all my care is all my
care

Turnus Sung by Mr. Hughes

Now Cupid, or never be kind to discover, what Turnus, what Turnus must
do, what Turnus must do, Now Cupid, or never, be
kind to discover, what Turnus must do, When dangers ap-
pear, and kind fortune weering our thoughts are but slow on, dangers are but slow
thoughts are but slow, now Cupid, or never, be kind to discover, what Turnus must
do, now Cupid, or never be kind to discover, what Turnus must do.

Prenetto, Sung by M. Dlapine, in *l'Opera of Camilla*.¹⁹

In vain I fly from Sorrow that still attends me, I fly from Sorrow, that still attends me, in vain I fly from Sorrow that still attends me, in vain I fly from Sorrow that still attends me, in grief & Grief's wa- sted by grief my hopes are bla- sed, those, who thus daily floating that Breast I sigh and glowing, will quickly end me, that Breast with sighs still glowing will quickly end.

Camilla Answers in the same tune
 Upbraid no more Prenetto my Virgin passion
 No more Prenetto my Virgin passion,
 No Upbraid no more Prenetto
 My Virgin passion; s.
 With you I live one languish,
 I feel your grief and Anguish,
 But fate is unrelenting,
 And fear is still preventing.
 My Inclination. s.

For the Flute.

For the Flute.

Presto Sing by M. Blapine, in f Opera of Camilla.

Blowing down the stormy breeze
in Service of the King
as pleasure the spirit is Service, then with Joy
Service from which I - Service from which I, Service from which I, D C

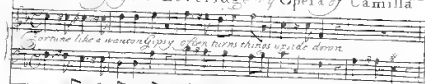
For the Flute.

Metius. Sang by M^r Ramondan in *Opera of Camilla* ²¹

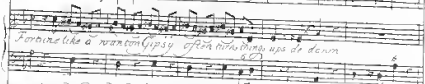
Love that dar'st not my love discover, least I should lose her, what's given her how much I
 lo her how much I lo her how much I love her, how much I love her how
 I love her how much I love her how much I love her, how much I love her how much I love her
 I wish to see her, I wish to see her, I wish to see her, I wish to see her, I wish to see her
 nor can I tell her what I love, she must suffer, nor can I tell her, what I love, she must
 I love, she must suffer, nor can I tell her, what I love, she must suffer. D. C.

For the Flute.

Linco Sung by M^r Leveridge in Ope^a of Camilla²²



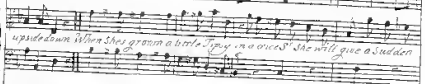
Fortune like a wanton gipsy, often turns things up, &e down



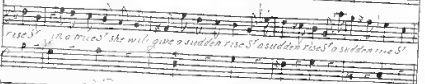
Fortune like a wanton gipsy, often turns things up, &e down



Fortune like a wanton gipsy, often turns things up, &e down, often turns things



upside down When she's grown a little wiser, in a trice! she will give a sudden



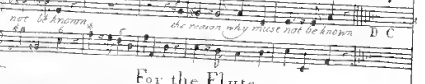
rise! in a trice! she will give a sudden rise! a sudden rise! a sudden rise!



is a rise from a Clowm,

the reason why,

the reason why must



not be known,

the reason why must not be known

D C

For the Flute



Tullia. Sung by M^{rs} Lindsey in *Opera of Camilla* 25

For so much cruelty I protest no, my Linco. I do conjure thee I prithee now not

be so much cruelly my Linco use it me. I do conjure thee I do conjure thee

I long to be thy Bride, all Day I long to see thee all Night I would be still

do assure thee all Night I could live by thee, I do assure thee. Not D.C.

Lavinia Sung by the Barroneis

Soyls Soyls Soyls are attending those curst men

that did distress me Soyls are attending those iars are ending I did distress me

Soyls are attending those curst men ending I did distress me. Soyls are attending those curst men

smiling Heav'n to bless me love reconciling love reconciling to fortune

smiling Heav'n to bless me, and fortune smiling, Heav'n to bless me. D.C.

Lavinia. Sung by *Barroneis* in *Opera of Camilla* 24

Love was ever known, that mine surmounted
 no, no, no, no, no love was ever known that mine surmounted, no faith was ever
 known, no love was ever known, no faith was ever known, my faith exceeding, no
 faith was ever known, my faith exceeding
 Wherefore of constant love I shall be accounted, the most exacted proof
 and exceeding, in every succeeding, in every succeeding, in every succeeding, Da Capo.

For the Flute.

Turnus sings for M. Hughes in the OPERA of Camilla 25

A Rondo

...d lei per Cupid flying behind her anathema Thine,

Such grace there all o'er her, Gods might a dove her, such grace,

such grace such grace there all o'er her Gods might a dove her, such grace

...all o'er her Gods might a dove her.

But that's not all, for she has more to give to me in sight of Heaven's love, she is given

...the Cup

For the Flute

Measures Sung by M^r. Ramondon in *l'Opera of Cavalla*.²⁰



Love leads to Battle who dares oppose him, the Rebel Squadrons his



presence fly,



Battle, who dares oppose him, the Rebel Squadrons his presence fly:



See how the Hero



drives all before him, Armed with Lightning shot from her Eyes:



See how the Hero drives all before him, Armed with Lightning



shot from her Eyes.

Da Capo

For Flute.



Prencetto *Sung by M Diapine in Opera of Camilla* ³⁰

Alas! if all you, my dear, deny me, the pursuit is sure, never was
born angel, still I flame, and vainly deny me the pursuit, tender, I never
in sure never was born, the pursuit is sure, never was born, the pursuit is sure, never was born.
You fly your pursuer, you could fly, and so:
For and tamely surrender to one you show scorn, you show
... in scorn, you tamely surrender, you tamely sur-
render to one you show scorn, to one you show scorn. Da Capo.

For the Flute.

Camilla Sung by Mrs. Toft in *l'Opera of Camilla* 28

Love's ambition drive I shall conquest gain
 Love's ambition drive I shall conquest gain, as sweet as love to drive, pleasures as
 as sweet as love to drive, pleasures as to reign, as triumphing strains, which
 shall conquest gain, as sweet as love to drive, as sweet as love to drive, pleasures as to
 as sweet as love to drive, pleasures as to reign, as love to drive, pleasures as to reign
 Both Champions are even agons, and a quail of scale
 If in both unragious nor known will prevail, no, no, nor known will prevail.

For the Flute

Linco. Sung by M^r Leveridge in y^e Opera of Camilla ²⁹

Tulla I feel thy Charms begin to move me, Tulla I feel thy

Charm, begin to move the, say in pity can you love me, you fill with Balm

Swears me - He never say in pity can you love me, you fill with Balm

is the Ambient Air, you fill with Bo my Sweet

to the women. And

On a gentle smile but give re

leave me no passion could with mine compare, you'd yield to love and love men's

ne'er deceiv'ing you, you'd yield to love and love would ne'er deceive you D C

For the Flute

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line (Soprano) and two piano accompaniment lines (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 2/4. The music is in common time, with a tempo marking of 'Moderato'. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are written below the vocal line.

Tullia. Sing by Mrs Lindsey in the Opera of Camilla.

Something is in my face so alluring such faces procuring
 more is such faces procuring something is in my face so alluring such faces pro
 curing no beauty more is such faces procuring no beauty more is no beauty more is
 that a beauty more is such faces procuring no beauty more is no beauty more is
 come a passion's tears. Oh, sweet they cry & sing of love in hopes for Tullia's love
 come, will one day be the last for me to love the most pure & true they sing what ever they
 sing the last for me to love the most pure & true they sing what ever they sing

For
 Flute

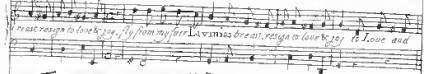
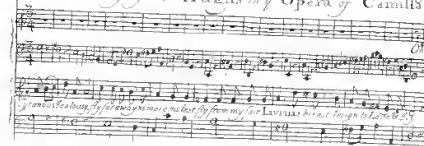
Flute

Lavinia Song by f Barroneis in f Opera of Camilla³

Oh fly and follow your Idol beauty
the Idol beauty flies before ye fly fly and follow ye "Idol
beauty, or Idol beauty, Idol beauty flies before ye
I find no ease in all
If you gave me, Death is more pleasing, why
did you save me, but yet remember, but yet remember,
I did a-dore ye I did a-dore ye Da Capo

For the Flute.

Turnus Sing by M^r HUGUENOT in y^e Opera of Camilla 23



A two part Song between Tullius and Prenetto in 5 Opera of Camilla

Happy I love & haste to enjoy her to my wishes she will ready weild happy

Hypocrite's Place & never must enjoy her, to Relief to the well-as-yield, to Pre-----

Stone's haves to enjoy her, so my wishes she will ready yield, to my ore

neither she will never yield, hopeless I love and

...shes she will ready yield, to my mi

niker must enjoy her, to Predesto, she will never yield. to Pre

...she she will ready yield Toys alluring

... *He'll* She will never yield *hopes declining.*

...sures Oh the

...and me, Oh if storm comes, Oh if me, Oh if ...

pleasures that best lovers steal; Oh the pleasures that best lovers steal.

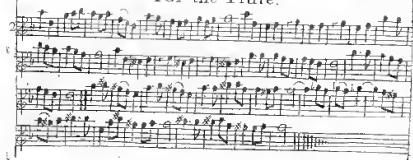
not meets that poor lovers feel; Of the torments that poor lovers feel.

Lavinia Sung by *Barrone* in *Opera of Camilla*.³⁴



O ye Grains of unfaithfull Love false his tears are & fatal his
 Miles Man by Nature a Tyrant a Rover gayly Triumphs when
 e'er he beguiles Man by Nature a Tyrant a Rover gayly Triumphs
 e'er he beguiles gayly Triumphs when e'er he beguiles
 She most wile is that despises their feign'd praises and
 deluding smiles She most wile is that despises their feign'd praises and
 deluding smiles their feign'd praises and deluding smiles. Da Capo.

For the Flute.



Tullia Sung by M^{rs} Lindley in the Opera of Camilla. 39

These

Eyes are made so killing, that all who look must die, that all who look, shall be must die.

See, that all who look must die, these eyes are made so killing, that all who look must die.

See, that all who look must die, these eyes are made so killing, that all who look must die.

To

Are in nothing wanting from Ours, nothing want, these eyes are made so killing, that all who look must die.

Give the help of Paint, to Murther, but to keep me safe, to come near you, for

Death is in my eyes, to save me from death, to come near you, for. Da Capo.

For the Flute.

For the Flute.

Sung by Mr Laveridge & M^{rs} Lindley of OPERA of Camilla at Theatre Royal
Lincoln and Teller Songs

Handwritten musical score for 'Lincoln and Teller Songs'. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the staves. The first two staves contain the lyrics: 'Thou art he my Dearest Creature for whose sake I'd' and 'Thou art she my Dearest Creature for whose sake I'd'. The third staff contains the lyrics: 'Live and Dye I'd Live and Dye'. The fourth staff contains the lyrics: 'Live and Dye Thou art she my Dearest Creature for whose sake I'd Live and'. The fifth staff contains the lyrics: 'Dye for whose sake I'd Live and Dye I'd'. The sixth staff contains the lyrics: 'Dye for whose sake I'd Live and Dye I'd'. The seventh staff contains the lyrics: 'Live and Dye Thou art he my Dearest Creature for whose'. The eighth staff contains the lyrics: 'Live and Dye I'd Live and Dye I'd Live and Dye I'd'. The ninth staff contains the lyrics: 'Live and Dye I'd Live and Dye I'd Live and Dye I'd'. The tenth staff contains the lyrics: 'Live and Dye I'd Live and Dye I'd Live and Dye I'd'. The score is written in a cursive hand and includes various musical notations such as notes, rests, and bar lines.

Thou art he my Dearest Creature for whose sake I'd
Thou art she my Dearest Creature for whose sake I'd
Live and Dye I'd Live and Dye
Live and Dye Thou art she my Dearest Creature for whose sake I'd Live and
Dye for whose sake I'd Live and Dye I'd
Dye for whose sake I'd Live and Dye I'd
Live and Dye Thou art he my Dearest Creature for whose
Live and Dye I'd Live and Dye I'd Live and Dye I'd
Live and Dye I'd Live and Dye I'd Live and Dye I'd
Live and Dye I'd Live and Dye I'd Live and Dye I'd

I perceive it: as I go no lie no wonder for take
 Great Love for the dear Word of, I Believe it
 Thunder bright Chorus fly round me, my I Languish crying Creation
 O my Adversary Adversary
 for the sake I pine and Dye I pine and Dye I pine and Dye I pine and
 future for the sake I pine and Dye I pine and Dye I pine and Dye I pine and
 Dye my I Languish crying Creation for the sake I pine and
 Dye O my Adversary Adversary Future for the sake I pine and
 Dye I pine and Dye I pine and Dye I pine and Dye I pine and Dye
 Dye I pine and Dye I pine and Dye I pine and Dye I pine and Dye
 I pine and Dye I pine and Dye
 I pine and Dye I pine and Dye

*Preneſto. Sung by M Dlapine, in ſ Opera of Camilla.*³⁷

Cu. cupid

oh at length reward me, or thy cruell frowns give a

ver, or thy cruel frowns give o-

Sworn a slave to beauty, since I'm constant in my duty let the vanquish'd Nymph re-

2. reach'd me, let her Crown her faithfull Lover let the vanquish'd Triumph re-ward me, let her

Da Capo

For the Flute.

Treble. Sung by a Boy in an Opera of Camilla

*Yes, yes, yes all I want, nor do I better strive for, yes, yes, yes all I want, nor
would I better strive, a heart for heart is all a lover can obtain, all a lover can
obtain, all a lover can obtain, all a lover can obtain, all a lover can ob-
tain.
a happiness I feel, no mortal can reveal, if
all I have I give I never must complain; if all I have you
give, I never must complain, I never complain, I never complain.
all I have I give, I never must complain.*

Da Capo.

For Flute.

For Flute.

Turnus Sung by Mr. Hughes in *l'Opera of Camilla* 39

The Flood shall quit
Ocean, the Stars their Rightly day when I forsake Beauty, if does my Heart command
when I forsake Beauty, the Floods shall quit Ocean, Stars their Rightly
day when I forsake Beauty, that does my Heart command, when I forsake the
Beauty, that does my Heart command
The Sun shall leave his mission, no wind of Shore shall cover, when I for get to
love her, whose Charms I can't withstand, No I forget to love her, whose Charms I can't stand.

For the Flute.

dc.

Camilla Sung by M^{rs} Toft in $\frac{e}{f}$ Opera of Camilla. 4th

Dangers

every way surround me

Danger: every way around me

form" free begin to wound me, fate my wishes fly- (no

torments fresh begin to wound me, torments fresh begin to wound me, fate my wishes

torments fresh begin to wound me face my wish

Sp. 100 miles on white road

like flowers blasted, soon is gone

ing. The flow's blasted, soon is wasted, soon is wasted
by a tyrant's hand.

For the
FLUTE

Metius Sung by M^r Ramondon, in *g* Opera of Camilla.⁴²

Oh force of Light bring
But, some day it brings our Lovers, some So
Oh force of Light wing fly, some day it brings our Lovers, some So
in darkness, saying, some day it brings our Lovers, some So
The rays our Love directing from their prison
glimpses of Life procure us, from Death, from Death's embrace is Love... then saying
from Death, from Death's embrace is Love... then saying, D.C.

For *Flute*.

Linceo Sung by M^r Leveridge in y^e Opera of Canilla

Linceo grown another Creature see this look behold this Feature.

see this look behold this Fea- pure shew me such a Transformation

see this look behold this Feature shew me such a Transforma- - - - -

Wardens of the, with smooth faces brown or

yeallow & dy yellow with an Eagle thus I warn ye

With a Motion thus I charm ye let this learned Wog speak for me.

let this Air and shape confirm ye I'm S^t Countess of the Magon. DC.

For the Flute.



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